WHITNEY REVIEW 1971-72

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Published annually, the *Whitney Review* surveys the Museum's activities during the preceding fiscal year (July 1-June 30). Compiled by the Museum staff, it is not a formal report, but is intended to record events of general interest.

Whitney Museum of American Art
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New York, New York 10021
Telephone (212) 249-4100
Hours: Daily 11-6, Sunday 12-6, Tuesday 11-10.
Admission: $1.00; children under 12 accompanied by an adult admitted free.
Annual unlimited admission pass: $15.00. Annual student pass: $5.00.

Cover: John Clem Clarke, *Abstract Number 19*. Gift of Mr. and Mrs. B. H. Friedman.

Frontispiece: Maurice Prendergast, *Under the Trees (no. 2)*. Gift of Mr. and Mrs. Arthur G. Altschul.

WHITNEY REVIEW 1971-72

Three installation views of *Two Hundred Years of North American Indian Art.*

The Year at the Whitney

John I. H. Baur

The past year was marked by the most active schedule of exhibitions in the Museum's history. Its curatorial staff organized and mounted thirty, while three more came to us from other institutions. The total of 33 compares with a total of 22 in the preceding year.

Corporations and the United States government played an important part in making possible several of our major — and most expensive — exhibitions. The National Endowment for the Arts underwrote half the cost of our James Rosenquist retrospective. A generous public service grant from Philip Morris Incorporated enabled us to assemble from Europe, Canada, Australia, as well as the United States, the outstanding works of art, selected by our guest curator Norman Feder, which made the exhibition Two Hundred Years of North American Indian Art such a revelation to many. Alcoa Foundation sponsored our Eastman Johnson exhibition, our most important show of the year in the 19th-century field. This sponsorship was arranged in cooperation with the Business Committee for the Arts, which has been most helpful in other ways. The Museum's Corporate Members have increased in the last year from 23 to 43 and two have already made commitments to underwrite the cost of major shows next season.

Corporate support of the Museum has taken other forms as well. CIBA-Geigy company continues to make contributions which enable its employees and their families to visit the Museum without charge. Philip Morris Incorporated is now in the fifth year of its purchase program at the Whitney. The new Gimbels store at 86th Street has undertaken an imaginative program to aid four museums in its neighborhood, including the Whitney; this includes an information center which sells their catalogues, the underwriting of periodic advertisements and lectures on their exhibitions, and permanent displays for each museum on different floors of the store.

Acquisitions continue at about the same level as last year. This would not have been possible without generous gifts, proceeds from an insured loss, and our various restricted funds, since the Museum's operating deficit again precluded spending any unrestricted funds on works of art. Nevertheless an important sculpture, *Ice Bag* by Claes Oldenburg, was bought (aided by a contribution from the Howard and Jean Lipman Foundation) as well as major paintings by Richard Diebenkorn, Jasper Johns, Jan Muller and Andy Warhol. Numerous works by younger artists were acquired, and the gift of two Sanford R. Gifford paintings helped to swell our slowly growing 19th-century collection. Gifts from Howard and Jean Lipman of two important sculptures by Alexander Calder and the artist's own gift of a remarkable tin-can bird named *Chock* — created especially for the Museum — have enriched our already extensive group of works by this artist.

In the spring a basic change in the Museum's Annuals was announced. Instead of alternating yearly between painting and sculpture, they will now become Biennials and include both media. They will also grow in size to fill the entire building. Each will thus become a more comprehensive picture of the current scene in American art.

Many of the Museum's special projects are reported in other articles and need only be mentioned here. The work of the Education Department in its expanded quarters at 29 Reade Street continues to be an unorthodox and imaginative essay in the serious teaching of art and museology. Support by the Helena Rubinstein Foundation, the Samuel H. Kress Foundation and several other donors has been essential to its success. The Department's Branch Museum (reported as a hope last year) has now been fully funded, but its opening, scheduled for the spring, was postponed by construction delays.

The Museum's film program completed a most successful second year this spring, thanks largely to the help of the Ford Foundation and the Rockefeller Brothers Fund. We are seeking now to make it a permanent part of our program.

Evening events in music, dance and poetry were condensed this year into a two-week spring festival, which though strenuous for the staff, was a successful innovation. A renewed grant from the Bernard F. and Alva B. Gimbel Foundation made it possible for us to continue our evening hours on Tuesdays.

Two important prize-giving ceremonies were held at the Whitney to our pleasure. Governor Rockefeller presided at the Annual New York State Council on The Arts Awards, and Brandeis University, for the third time, presented Its Creative Arts Awards in our galleries. Many other meetings and special events for art groups were arranged.

The Museum's Board of Trustees was strengthened in September by the election of Lawrence A. Tisch, who has also become Chairman of the Museum's Finance Committee.

Staff changes included the retirement of Leon Levine as Head of Public Relations and the appointment of Donald La Badie to his post; Patricia Hills was appointed in January to the new position of Associate Curator of 18th- and 19th-Century Art. Mrs. Hills, working with the Museum's Committee on Historic Art, will give new impetus to the Museum's

drive to attract gifts and bequests in this area.

None of the Museum's extensive programs could have been realized without the generous support of its Friends, its Corporate Members and many other donors. They are listed in the following pages and we are deeply grateful to all of them. We are especially indebted to four new Benefactors (donors whose cumulative gifts to the Museum have reached $100,000 or more). They are: Philip Morris Incorporated, the New York State Council on the Arts, Mr. and Mrs. Harold D. Uris, and the late Mr. Percy Uris and Mrs. Uris. Their names have been added to the distinguished list of Patrons and Benefactors in our entrance hall.

A studio in the vaults of the old Emmigrant Savings Bank, the Education Department's facility at 29 Reade Street. Photo, Toba Tucker.

Education Department Report

David Hupert

Traditionally, museum education has concentrated its energies on supplying museum goers with information relating to the objects exhibited. The Whitney however, has chosen a different path — that of offering intensive instruction and guidance to high school and college students. In the belief that the Museum cannot and should not be an instrument of mass education, the Education Department has developed programs that serve as adjunct to the larger educational systems, providing specialized services in the arts that are not otherwise obtainable.

For teenage students interested in creating art, the Youth Program provides studio space, materials and a staff of three artists to guide their work. Located in the Art Resources Center the old warehouse in the lower east side converted to an art workshop and small gallery the Youth Program can offer a rare and valuable commodity to these young New Yorkers: space. Students demonstrating commitment to their work are given either private studios or studios shared with one other person. Considering that the art-making process is usually an intensely personal affair it is not surprising that relatively few students realize their own potential in a school art class. At our Art Resources Center however they have been doing some truly extraordinary work.

Each semester the college Independent Study Program brings twenty-five students from universities across the country to study at the Whitney. Two-thirds of the students work at the Education Department's 29 Reade Street studio facility. The other eight or nine students do research in art history Last year we inaugurated the Helena Rubenstein Internship in Museum Studies available to art history students in the Independent Study Program The exhibition Free-form Abstraction held at the Whitney in February-March 1972 was conceived selected and installed by the nine students in this program.

These two projects the Youth Program and the Independent Study Program form the core of the Museum's educational services to individual students. While there are a number of other programs related to these — for example the Youth Program Summer Projects in park and playground design and the graduate course Seminars With Artists — the basic programs cannot be greatly enlarged without vitiating those qualities which make them a valuable supplement to the larger educational systems They exist not only to directly aid the student participants but also as experimental models which we hope other institutions may emulate.

Now that these programs have proven their worth and are well-established the Education Department is turning its attention to the elementary and secondary schools. One of the most common first experiences in a musuem is the school class visit. These are generally planned with the best intentions but the result is often a cultural disaster. Personal experiences are hard to come by in a crowd of twenty-five children, especially in an awe-inspiring place when sandwiched between lunch and a long bus ride. In order to make these class visits to the Museum more than a momentary escape from school routine, the Museum exhibition must in some way be extended into the classroom and the students individually must have the chance to relate the art to their own experience.

A new position has been created in the Education Department, an Assistant for Public Education, whose prime function will be to prepare packaged audio-visual programs to be sent to classes before they visit the Museum. These programs will tie in with school curricula when possible, but they will be basically about issues faced by artists conceiving and executing their work. The art will be presented as something personally and immediately interesting rather than as historical artifact Teenage students working in the Youth Program will participate in making these presentations as the insight gained from their own work as artists will be of great value to children near them in age The programs will incorporate a variety of media including slides, film and video-tape If the programs are successful the students, when they reach the Museum, will recognize the place and some of the works on display and will feel more secure about being open to their own perceptions and responses.

A third Education Department project is the Branch Museum which will open this fall in the Wall Street business district Located in the new Uris Building at Fifty-five Water Street the Branch Museum will have a varied exhibition schedule designed not so much to appeal to a variety of tastes as to broaden those tastes and expand the realm of art Helena Rubenstein Museum Interns will play an active role in the programming for the downtown Branch.

At a time when most museums in New York City are experiencing difficulty maintaining their educational programs, the Whitney is increasing its services to students and the general public This is due in large measure to the vision and cooperation of this year's contributors to the Department's programs: the Lily Auchincloss Foundation, the Samuel H Kress Foundation the National Endowment for the Arts the New York Foundation, the Rockefeller Brothers Fund Inc the Helena Rubinstein Foundation, Inc., and the van Ameringen Foundation.

An Evening with Duke Ellington, presented by Composers' Showcase. Photo, Steve Balkin.

Performing Arts

Stephen E. Weil

As we announced last year, the greater number of this past season's evening programs were presented as a Spring Festival during the latter part of April. Described by *Cue Magazine* as "the Whitney Museum's . . . gift to New York," the Festival included ten evenings of dance, music, theatre and poetry. Two programs were presented by Composers' Showcase outside the Festival — *Five Portraits,* which celebrated the Aeolian Chamber Players' tenth anniversary, and *Ragtime and All That Jazz,* at which Earl "Fatha" Hines appeared as an unexpected but most welcome guest.

The total of twelve evening productions was the most ambitious venture into the performing arts yet undertaken by the Museum. In this we were aided by our first dance grant from the New York State Council on the Arts. This grant enabled us to pay artists' fees to Viola Farber, Yvonne Rainer, James Cunningham, Barbara Lloyd and their respective companies. Generous grants from the Jerome Robbins Foundation and the New York Foundation for the Arts supported theatre works by Scott Burton and Mabou Mines. An evening of poetry was funded by Poets and Writers, Inc.

By supplementing the Museum's own seating facilities with four banks of rented bleachers, we were able to increase considerably the capacity of our second floor gallery where all but one program was presented. The cost of admission was again held down to the Museum's usual entry fee of one dollar — making these evenings more easily accessible to students and younger people — and virtually all twelve evenings were sold out days or even weeks in advance. Press coverage was extensive and generally favorable.

The production of this, our fifth season of evening programs, would not have been possible without the loving labor and professional expertise of the many staff members who gave voluntarily of their time. Special thanks are due to Berta Walker who acted as Production Supervisor and handled publicity, our Building Manager, John Murray, who handled lights and sound, Robert Clark, the Museum's Security Supervisor who oversaw house arrangements, and Chief Engineer Don MacLean and Engineer Mike Polochak. Thanks are also due to the Friends of the Whitney Museum who furnished much-needed help with ticket sales.

This past season also saw the Museum's first effort at special daytime programming for children with *The Hunting of the Snark*, an "Opera for Young People" which received ten performances over two weekends in September.

The programs for this past season were as follows:

The Hunting of the Snark
September 9-September 19, 1971
An opera based on Lewis Carroll's poem of the same title, produced by Systems Theatre with music by Edwin Roberts and a libretto adapted by Bill Tchakirides.

Ragtime and All That Jazz
February 23, 1972
An evening of ragtime and stride piano starring Eubie Blake, William Bolcom, Max Morath, Willie "The Lion" Smith and Earl "Fatha" Hines. Presented by Composers' Showcase.

Five Portraits
March 21, 1972
Marking their tenth anniversary, the Aeolian Chamber Players were heard in works by David Burge, George Crumb, Charles Ives, Arnold Schoenberg and Igor Stravinsky. Presented by Composers' Showcase.

An Evening With Duke Ellington
April 10, 1972
Backed by Joe Benjamin on bass and Rufus Jones on drums, the Duke performed highlights from a career that has spanned more than fifty years. Presented by Composers' Showcase.

An Anthology of Wholes and Parts
April 15, 1972
An evening-long work choreographed by Viola Farber and performed by her dance company of seven. Funded by the New York State Council on the Arts.

The Artist
April 17, 1972
A multi-media setting of Kenneth Koch's long poem of the same title, with music by Paul Reif and visual realizations by Larry Rivers. Presented by Composers' Showcase.

Behavior Tableaux
April 19, 1972
A performance of Scott Burton's "sculpture-theatre" work consisting of tableaux vivants illustrating human behavior in its kinesic and proxemic aspects. Funded by the Jerome Robbins Foundation.

An Evening of Yvonne Rainer
April 21, 1972
In nine sections combining dance, film and drama, Miss Rainer and a company of seven explored transitions between the earlier dance work *Grand Union Dreams* and her film-in-progress *Lives of Performers.* Funded by the New York State Council on the Arts.

Mabou Mines/Theatre Pieces
April 22, 1972
Three theatre pieces, including Samuel Beckett's *Come and Go* and two original works by Lee Breuer: *Red Horse Animation* and *B-Beaver Animation.* Presented in cooperation with the New York Foundation for the Arts.

Treasures from the Donald Duck Collection
April 24, 1972
A three-part evening, opening with a movement workshop with the audience, centering on James Cunningham and the Acme Dance Company and ending with a general dance for performers and audience to the music of Amazing Grace. Funded by the New York State Council on the Arts.

New Songs to Poems by Frank O'Hara
April 26, 1972
Songs on O'Hara texts by Virgil Thomson, Lukas Foss, Charles Mingus, Ned Rorem,. Jimmy Giuffre, Lester Trimble and Lucia Dlugoszewski were performed by Phyllis Curtin, Betty Allen and others. Presented by Composers' Showcase.

A Poetry Reading
April 27, 1972
David Antin, Ted Berrigan and Gerard Malanga read from their poetry. Introductions were by Rochelle Owens. Presented in cooperation with Poets and Writers, Inc., which is funded by the New York State Council on the Arts.

The Natural History of the American Dancer: Lesser-Known Species. Vol. 4, Chapters 12-24.
April 29, 1972
An evening-long work compiled by Barbara Lloyd and danced by a company of seven. Funded by the New York State Council on the Arts.

The Bandersnatch, from Lewis Carroll's *The Hunting of the Snark.*

Three of Scott Burton's *Behavior Tableaux*. Photos, John Button.

The New American Filmmakers Series

David Bienstock

In the relatively brief twenty-two week span of the first NEW AMERICAN FILMMAKERS SERIES last season the course of independent film exhibition in New York was radically altered. And as a result, local and national attention was focused on the Whitney Museum as a major new showcase for the exhibition of work from the independent American film movement. On September 23, 1971, Norman Mailer's much heralded *Maidstone* launched the second Whitney film season with a series of films that would prove even more ambitious than the first. Mailer's film drew large press and audience attention but it was not an isolated phenomenon in a season marked with many surprises and successes.

As part of the thirty separate film programs presented during the season, nineteen new feature films were given New York premieres and over ninety shorts comprised programs which would ordinarily never be shown on a multiple viewing basis in the city. All programs were screened at least one week, with some programs given a ten-day or fourteen-day engagement.

The season had many highlights, for it was a quickly paced and diverse one. Six of the programs we premiered were to go on to theatrical showings: *Maidstone; Winter-soldier; Angela Davis—Portrait of a Revolutionary; Luminous Procuress; Films by John Lennon and Yoko Ono;* and *The Murder of Fred Hampton.* It should be noted that each of these films was initially refused theatrical bookings, and it was in good part due to the audience and press response after their showing at the Whitney that commercial theaters considered exhibiting these films. Although it is not the main purpose of the series to seek commercial exhibition for the films we show, it is always gratifying to see increased attention given a film we have helped expose. But films like Robert Nelson's *The Great Blondino;* Nancy Graves' *Izy Boukir;* Ken Jacob's *Tom, Tom, the Piper's Son;* Pat O'Neill's *Easy Out;* Arakawa's *For Example* and Richard Myers' *Deathstyles* (to name just a few of the outstanding, but often eccentric films we have shown this season) will never be shown commercially. They are a special film breed — often outrageous, bizarre or too subtle and seemingly obscure for theatrical fare. Yet they are prime examples of an exciting venture into new directions film is taking as an evolving art form. And it is for films like these, perhaps more than any others, that the Whitney provides a unique home — a haven for the filmmaker who creates solely to express his own deeply personal vision and revelations. This is why the NEW AMERICAN FILMMAKERS SERIES really exists, and why it continues to play such a vital role in the growth and development of the independent film movement in America.

Particular mention should be made of our videotape show, the first major videotape exhibition by any American museum. Four separate programs were presented, each focusing on the use of videotape as a medium that can create its own intrinsically unique imagery. A specially designed environment that allowed for intimate group seating was built. The show was received extremely well by critics and public and points to the growing use of videotape as a new medium that filmmakers as well as other artists are beginning to explore.

Attendance for the film showings has been quite high, averaging 1800 people a week, or more than 60,000 people for the 36-week series. Much of our success in drawing such good attendance must be attributed to the excellent press coverage we have received. *The New York Times* continues to review each of our shows, and we have received substantial coverage from other sources as well. *The New York Post, The Village Voice,* ABC-TV Eyewitness News, *Newsday* and *The Daily News* have printed or broadcast a total of almost fifty reviews making for more than 100 major articles in the New York and national press this season. Although we are very pleased with this press response, we hope to get an even wider coverage for next season's programs.

The extensive work in preparing, researching and publicizing the Whitney programs does not, fortunately, end with the film's screening at the museum. In a major show of confidence in the series, The American Federation of Arts has agreed to distribute twenty of the twenty-two programs presented in our first season and is currently working out arrangements to distribute at least twenty of this past season's programs as well. Through an unusual nonprofit arrangement, the AFA circulates the films nationwide giving a full 90% of the paid rentals directly back to the filmmakers. In this way the Whitney program is given nationwide exposure with maximum financial benefits to the filmmakers as well.

But benefits to filmmakers by having their films shown are not always tangible — and what often slips between the lines of facts and figures is the knowledge that the Whitney has for the first time, provided a forum, a showcase, and a focus for the entire independent film movement in America. It is this which the Whitney has contributed, and in doing so has established itself as the most active and influential center for the exhibition of these films in the world.

This season's series was made possible by generous grants from the Ford Foundation, the Rockefeller Brothers Fund and the New York State Council on the Arts. We wish to thank them and everyone else at the museum for making the film series a reality.

Top: Scene from Yolande du Luart's film *Angela Davis: Portrait of a Revolutionary.*

Center: Scene from Richard Meyers' film *Deathstyles.*

Bottom: Scene from Steven Arnold's film *Luminous Procuress.*

Activities of the Friends of the Whitney Museum of American Art

Walter S. Poleshuck

During the 1971-72 season we introduced a regular Newsletter for members of the Friends. Published four times between September and May, it has proven to be a useful means of keeping the Friends abreast of activities in the Museum, and will be a permanent Museum periodical in the future.

Mrs. John Elliott, Jr. and Mrs. Rudolph B. Schulhof served as Co-Chairmen of the Friends' Council this year and with the help of other Council members, organized a large number of very successful special events for the Friends. A new feature this year was a series of gallery tours known as Curator's Choice lectures.

Chairman of the Curator's Choice series was David A. Prager. This series, to be continued in the 1972-73 season, began with a Brunch and Lecture on November 14, 1971, chaired by Mrs. Joel Harnett and Mrs. Hamilton Smith, at which Friends heard Norman Feder, Curator of the Denver Art Museum, discuss the exhibition Two Hundred Years of North American Indian Art. Other gallery talks were held in December, January, April and May with Museum curators discussing exhibitions of Oversize Prints, the Permanent Collection, the Whitney Annual — Contemporary Painting, Eastman Johnson, James Rosenquist and José de Rivera. In March, a tour of the Whitney Museum's downtown educational facilities took the place of a regular gallery talk.

On October 13, 1971, Mrs. Martin Roaman was Chairman of a Dinner with Alexander Calder. The number of Friends attending had to be held to 100 because of space limitations in the Museum. Later in October, on the 26th, a busload of about 30 Friends visited the Storm King Art Center and the Boscobel Restoration. Mrs. Werner Dannheisser was Chairman of this event at which box lunches and wine were served on the patio at Boscobel.

This year the Friends were hosts at nine exhibition previews. One of these, on November 15, 1971, was a formal affair and Mrs. Joel Harnett and Mrs. Hamilton Smith organized 25 dinner parties at the homes of Friends before the opening. These dinners involved about 250 Friends of the Whitney.

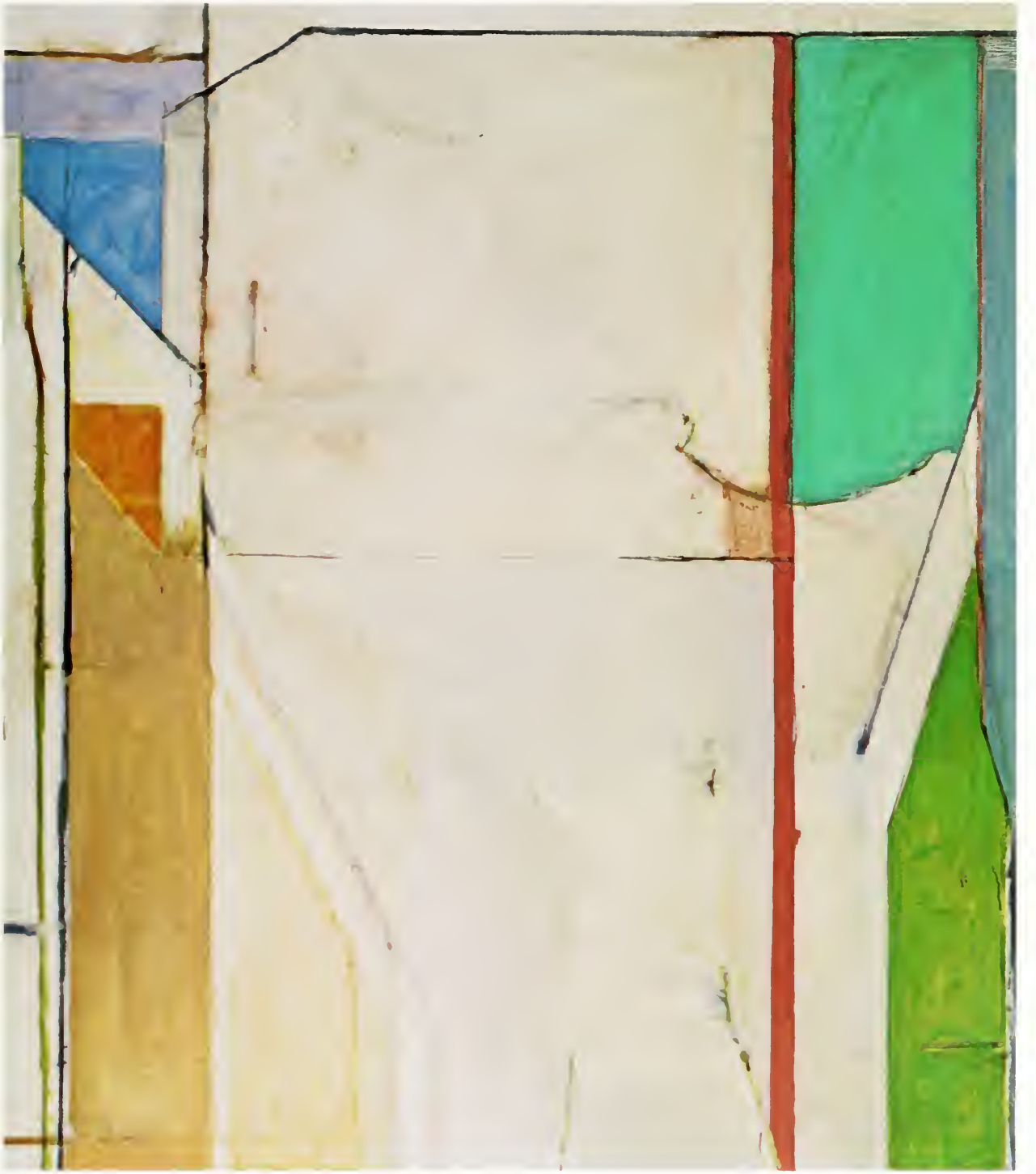
On January 24, 1971 Friends' Council members, Trustees and staff welcomed new members of the Friends at a Welcome Party attended by about 100 persons. This innovation, which will also be a regular event in the future, took place just before the Friends' preview of the Whitney Annual.

The Annual Gala for Friends of the Whitney Museum was held this season on May 1, 1972. Some 450 Friends danced to music by a Peter Duchin Orchestra. Chaired by Mrs. Martin Revson, this year's Gala was a delightful Spring party at which contributions from Mrs. Revson, Mrs. Werner Dannheisser, Mrs. Samuel A. Seaver and the Buckingham Corporation made it possible to serve food as well as drink.

On June 5, 1972 two busloads of Friends left the Museum for a day in East Hampton. Arranged by Mrs. Oscar Kolin, the Friends were greeted by luncheon and drinks at Mrs. Kolin's home and after viewing her art collection went on to see the collections at the home of Mr. and Mrs. Gordon Bunshaft and then the studio and residence of Alfonso Ossorio and Edward Dragon.

A Volunteer Committee, chaired by Mrs. William A. Marsteller and Mrs. Adrian Murphy, was particularly active this year. These Friends helped with school groups visiting the Museum, sold catalogues on exhibition floors, distributed Spring Festival tickets, assisted with office work and served as hostesses at previews and other events. A Thank-You Party for volunteers was held on May 8 just before the Friends' preview of the José de Rivera exhibition.

The Friends of the Whitney Museum of American Art is the Museum's only individual membership body and is a vital force in helping maintain the Museum's varied programs. At the year's final meeting of the Friends' Council, on May 24, Herbert S. Adler and Mrs. Martin Revson took over as Co-Chairmen of the Council for the coming Season. Complete lists of Friends' Council members for this year and next, as well as listings of all committee members, appear in the back pages of this Whitney Review.



Richard Diebenkorn, *Ocean Park Number 43.*

Exhibitions

Abstract Design in American Quilts
July 1—September 12, 1971
A study of color, line and pattern in quilt-making from Colonial times through the early twentieth century. Sixty pieced quilts were selected from the collection assembled by Jonathan Holstein and Gail van der Hoof. Directed by Robert Doty.

Graphics of John Sloan: Selections from the Permanent Collection
July 1—August 29, 1971
The exhibition marked the centennial of the artist's birth and revealed the Museum's extensive holdings of his work. Selected by Elke Solomon.

Permanent Collection: 1945—Present
July 9—September 6, 1971
Selections from the permanent collection. Installed by Marcia Tucker.

Naive American Paintings
July 13—August 19, 1971
A selection from the works recently given to the Museum by Edgar William and Bernice Chrysler Garbisch. Installed by Robert Doty.

Manfred Schwartz
August 23—September 23, 1971
Paintings selected from his last work, a series of pointillist canvases which become skeins of subdued color. Directed by John I. H. Baur.

Mark Tobey: Prints
September 1—October 31, 1971
A review of the artist's graphic work during the past decade. Organized by the Martha Jackson Gallery, New York. Installed by Elke Solomon.

Edward Hopper: Selections from the Hopper Bequest
September 10—October 25, 1971
Paintings, drawings, watercolors and etchings from the artistic estate of Edward Hopper, bequeathed to the Museum by Mrs. Josephine Hopper. Directed by Lloyd Goodrich.

Charles Schucker: Recent Paintings
September 20—October 17, 1971
The artist combines a mastery of technique and form to produce paintings which evoke a visual poetry. Directed by John I. H. Baur.

The Work of Venturi and Rauch: Architects and Planners
October 1—31, 1971
Buildings, projects, city planning, advocacy planning and research studies seen in photographs and diagrams which revealed a unique approach to architecture and urban planning. Directed by Venturi and Rauch.

Alexander Calder: Tapestries
October 5—November 14, 1971
Tapestries woven by Pinton Freres from cartoons by Alexander Calder. Installed by John I. H. Baur.

Oversize Prints
November 2—December 12, 1971
A look at the issue of large scale in current American graphics. Directed by Elke Solomon.

John Altoon: Drawings and Prints
November 2—December 12, 1971
Work by a west coast artist who let life find its way into his images. Directed by Elke Solomon.

Frank Bowling
November 4—December 6, 1971
Paintings by an artist who is deeply involved with the theory and practice of color. Directed by Robert Doty.

Two Hundred Years of North American Indian Art
November 16, 1971—January 9, 1972
A comprehensive showing of art by the North American Indian during the historic period. Presented through a public service grant of Philip Morris Incorporated. Directed by Norman Feder, Curator, American Indian and Native Arts, Denver Art Museum.

Jane Kaufman: Recent Paintings
November 23—December 19, 1971
Work by an artist who uses sprayed color to create arenas for the senses. Directed by Marcia Tucker.

Rafael Ferrer
December 9, 1971—January 9, 1972
Treating space, time and materials, the artist arranges a new physical and sensory world. Directed by Marcia Tucker.

Selections from the Permanent Collection
December 17, 1971—January 16, 1972
Painting and sculpture which was influenced by the interest in common objects and labelled "Pop Art." Selected by James Monte.

Claes Oldenburg watches his *Ice Bag—Scale C* being installed.

Susan Hall
January 6—February 6, 1972
Images formed by the inter-relationships of illusion and reality in a one-woman show by a young artist. Directed by Marcia Tucker.

Jay Van Everen: 1875—1947
January 12—February 13, 1972
A retrospective exhibition of paintings, decorative ceramics and other work by an artist who was one of the first to feel that a painting could be composed by color alone. Directed by Marcia Tucker.

1972 Annual Exhibition: Contemporary American Painting
January 25—March 19, 1972
This major survey once again demonstrated the vitality and diversity of painting in America. Directed by the Museum's curatorial staff.

Adja Yunkers
February 15—March 27, 1972
Recent paintings which, in the words of the critic Nicolas Calas, "insight . . . unites with what appearance envelops." Directed by Robert Doty.

Free Form Abstraction
February 26—April 9, 1972
A selection of abstract-expressionist painting and sculpture from the permanent collection. Organized and installed by students of the Museum's Independent Study Program.

Eastman Johnson
March 28—May 14, 1972
The exhibition outlined the career of this important nineteenth-century artist and defined his place in the art and life of our country. Sponsored by the Alcoa Foundation. Directed by Patricia Hills.

Recent Print Acquisitions
March 29—April 23, 1972
A showing of graphics acquired by the Museum for its permanent collection. Selected by Elke Solomon.

James Rosenquist
April 12—May 29, 1972
A major retrospective of a painter who works with relationships between images of objects, often on a grand scale. Also shown at the Museum of Contemporary Art, Chicago. Directed by Marcia Tucker.

Calder's Circus
April 20—June 11, 1972
Paintings, drawings and sculpture by Alexander Calder, all relating to his life-long interest in the circus. Research by Jean Lipman and Nancy Foote, directed by Robert Doty.

Alma W. Thomas
April 25—May 28, 1972
Paintings by an artist from Washington, D.C., who wrote of her work, "Color is life. Light is the mother of color." Directed by Robert Doty.

José De Rivera
May 8—June 8, 1972
A survey of sculpture by an artist concerned with time, space and light expressed through elegant metal shapes of curvilinear forms. Organized by the La Jolla Museum of Contemporary Art. Installed by Robert Doty.

Work from the Whitney Museum's Art Resources Center
May 31—June 25, 1972
The fourth annual survey of work by students in the Museum's college and youth programs. Directed by David Hupert, Head, Education Department.

James Rosenquist's *Garden* emerges from its man-made fog bank. Photo, Bob Clark.

Joyce Treiman, *Anomie*. Anonymous gift.

Selections from the Permanent Collection
June 7—October 8, 1972
Sculpture from the Museum's collection, including *Ice Bag—Scale C*, by Claes Oldenburg, a recent acquisition. Installed and selected by James Monte.

David Douglas Duncan:
One Generation of Peace and War
June 15—September 4, 1972
Photographs made by the prominent photo-journalist in Korea and Vietnam, with a selection of color prints from various assignments around the world. Organized by the Nelson Gallery — Atkins Museum, Kansas City, Mo. Installed by Robert Doty.

Don Potts: My First Car
June 14—July 16, 1972
Concepts of beauty and experience made manifest by the production of an operating vehicle and accessories. Organized by the Newport Harbor Art Museum, Newport Beach, Calif. Installed by Robert Doty.

18th- and 19th-Century American Art
from Private Collections
June 27—September 11, 1972
Paintings by well-known artists such as Copley, Church, Cole and Moran, as well as such unfamiliar figures as Lungren, Metcalf and Waters. Directed by Patricia Hills.

Selections from the Hopper Bequest
June 28—September 11, 1972
Another view of works by Edward Hopper bequeathed to the Museum by his wife, Mrs. Josephine Hopper. Installed by Robert Doty.

Acquisitions by the Museum 1971-72

All dimensions are in inches, height preceding width, preceding depth. The dimensions are overall; the support for watercolors and drawings is paper, unless otherwise noted. Dates following titles are inscribed on the works themselves unless enclosed in parentheses.

Albers, Josef. b.1888.
Above the Water. 1944.
Woodcut.
13 3/16 x 10 (block); 16 1/16 x 13 1/16 (sheet).
Gift of Mr. and Mrs. Marcel Breuer. 71.205.

Intaglio Duo 2. 1958.
Intaglio.
5 x 13½ (plate); 15 x 22⅛ (sheet).
Gift of Mr. and Mrs. Marcel Breuer. 71.206.

Altoon, John. 1925-1969.
About Women. (1965.)
Handmade book containing 10 lithographs and poetry by Robert Creeley. 8 are 19 x 19; 2 are 19 x 38.
Gift of Mr. and Mrs. Kenneth E. Tyler. 71.202.

Anuszkiewicz, Richard. b.1930.
Volumes/A Variable Multiple. 1970.
Silkscreen on plastic.
9 panels, 3 are 19 1/16 x 19 1/16 and 6 are 15 x 36¼.
Gift of Mr. and Mrs. Henry Feiwel. 71.225.

Artschwager, Richard. b.1924.
The Bush. (1971.)
Synthetic polymer on composition board.
48½ x 70½.
Gift of Virginia F. and William R. Salomon. 72.13.

Construction with Indentation. (1966.)
Wood and melamine laminate.
59¾ x 48 x 9½.
Gift of Philip Johnson. 72.32.

Jasper Johns, *White Target.*

Opposite: Alexander Calder, *Seascape.* Gift of Howard and Jean Lipman (and purchase).

Bayer, Herbert. b.1900.
Heated Calm. 1955.
Oil on canvas.
40 x 32.
Gift of Mr. and Mrs. Marcel Breuer. 71.207.

Beauchamp, Robert. b.1923.
Untitled. (1971.)
Graphite.
36 x 79¾.
Gift of the Albert A. List Fund. 72.23.

Bell, Larry. b.1939.
Untitled. (1970.)
Glass.
⅜ x 120 x 2.
Gift of The Pace Gallery. 72.83.

Bellows, George. 1882-1925.
Artist's Studio, 146 East 19th Street, N.Y.C. (1916.)
Lithograph.
5½ x 4 5/16 (composition); 10¼ x 8 (sheet).
Gift of Benjamin G. Benno. 71.185.

Benton, Thomas Hart. b.1889.
5 lithographs. Gift of Arthur G. Altschul.
I Got a Gal on Sour Wood Mountain. (1938.)
12½ x 9⅛ (composition); 16 x 12 (sheet). 72.69.

In the Ozarks. (1938.)
10⅛ x 13 (composition); 11 5/16 x 16⅛ (sheet). 72.70.

Investigation. (1937.)
10¼ x 13¼ (composition); 12 3/16 x 16 1/16 (sheet). 72.71.

Rainy Day. (1938.)
8¾ x 13¼ (composition); 12 x 16 (sheet). 72.72.

Shallow Creek. (1939.)
14⅛ x 9⅜ (composition); 16 x 12 (sheet). 72.73.

Bontecou, Lee. b.1931.
Eleventh Stone. 1966-70.
Lithograph.

10⅝ x 16½ (composition); 22 x 29 (sheet).
Gift of Mr. and Mrs. Stanley Lee Helfgott. 71.237.

Brody, Lilly. b.1905.
N.Y. XI 9, 1971 (Peggy). (1971.)
Watercolor.
16¾ x 21½.
Gift of Alexander Brody. 72.50.

Budd, David. b.1927.
Chih Ming. 1971.
Oil on canvas.
72 x 72.
Gift of Susan Morse Hilles (and purchase). 72.28.

Calcagno, Lawrence. b.1916.
Purple Villa. 1962.
Oil on canvas.
48 x 52.
Gift of Mrs. Marilyn Einhorn. 71.187.

Untitled. 1957.
Watercolor.
21 x 11½.
Gift of Mrs. Marilyn Einhorn. 71.186.

Calder, Alexander. b.1898.
Chock. (1972.)
Metal.
11 x 28 x 22.
Gift of the artist. 72.55.

Cover Design. (1972.)
Gouache.
11¾ x 11⅜.
Gift of Howard and Jean Lipman. 72.53.

Glacier with Coloured Petals. (1971)
Tapestry.
66 x 93½.
Gift of the Howard and Jean Lipman Foundation, Inc. 71.220.

Necklace. n.d.
Silver.
19¼ overall length.
Gift of Mr. and Mrs. Marcel Breuer. 71.208.

Nude. (1971.)
Ink.
10½ x 4 (irregular).
Gift of the artist. 71.261.

Nude. (1971.)
Ink.
13 x 6½ (irregular).
Gift of the artist. 71.262.

Carlos Villa, *My Roots*. Neysa McMein Purchase Award.

Seascape. (1947.)
Wood, string, metal and paint.
36½ x 60 x 21.
Gift of Howard and Jean Lipman (and purchase). 72.120.

Chandler, John. b. 1943.
Otis Span. (1970-71.)
Synthetic polymer on canvas.
89½ x 89½.
Gift of The Hament Corporation. 72.12.

Christo. b. 1935.
Whitney Museum of American Art Packed (Project for Whitney Museum, New York). (1971.)
Lithograph and collage.
27⅞ x 21⅞ (composition and sheet).
Gift of Mr. and Mrs. B. H. Friedman. 72.120.

Clarke, John Clem. b. 1937.
Abstract Number 19. 1971.
Oil on canvas.
74 x 118.
Gift of Mr. and Mrs. B. H. Friedman. 72.20.

Bubbleblower. (1970.)
Lithograph.
21⅞ x 29¾ (composition and sheet).
Gift of the Kornblee Gallery. 71.255.

Girl with Shuttlecock. (1970.)
Lithograph.
30¾ x 21⅞ (composition and sheet).
Gift of the Kornblee Gallery. 71.254.

Cook, Howard. b. 1901.
Lower Manhattan. 1930.
Lithograph.
14 x 10 (composition); 15½ x 11¼ (sheet).
Gift of Mr. and Mrs. R. Gray Winnan. 72.18.

Mexican Interior. 1933.
Etching.
16 x 10⅝ (plate); 17½ x 12 (sheet).
Gift of Mr. and Mrs. R. Gray Winnan. 72.19.

Costigan, John E. b. 1888.
Mother and Child. (1922.)
Etching.
7⅞ x 9⅞ (plate); 10⅞ x 14¾ (sheet).
Gift of Arthur G. Altschul. 72.63.

cummings, e. e. 1894-1962.
One oil; thirty-two drawings. Anonymous gift.

Moon Park. n.d.
Ink.
10¼ x 8¼. 72.116.

Scofield Thayer of the Dial. n.d.
Pencil.
11 x 8½. 72.112.

Untitled. n.d.
Oil on canvas.
11½ x 8⅝. 72.85.

Untitled. n.d.
Pencil.
11⅛ x 8⅝. 72.86.

Untitled. n.d.
Pencil.
11 x 8½. 72.87.

Untitled. n.d.
Pencil.
11 x 8½. 72.88.

Untitled. n.d.
Pencil.
11 x 8½. 72.89.

Untitled. n.d.
Pencil.
11 x 8½. 72.90.

Untitled. n.d.
Pencil.
11 x 8½. 72.91.

Untitled. n.d.
Pencil.
11 x 8½. 72.92.

Untitled. n.d.
Pencil.
11 x 8½. 72.93.

Untitled. n.d.
Pencil.
11 x 8½. 72.94.

Untitled. n.d.
Pencil.
11 x 8½. 72.95.

Untitled. n.d.
Pencil.
11 x 8½. 72.96.

Untitled. n.d.
Pencil.
8½ x 11. 72.97.

Untitled. n.d.
Pencil.
11 x 8½. 72.98.

Untitled. n.d.
Pencil.
11 x 8½. 72.99.

Untitled. n.d.
Pencil.
11 x 8½. (irregular). 72.100.

Untitled. n.d.
Pencil.
11 x 8½. 72.101.

Untitled. n.d.
Pencil.
11 x 8½. 72.102.

Untitled. n.d.
Pencil.
8¼ x 10¼. 72.103.

Untitled. n.d.
Pencil.
10¼ x 8¼. 72.104.

Untitled. n.d.
Pencil.
10¼ x 8¼. 72.105.

Untitled. n.d.
Pencil.
10¼ x 8¼. 72.106.

Untitled. n.d.
Pencil.
8 x 5¼. 72.107.

Untitled. n.d.
Pencil.
8¼ x 5⅛. 72.108.

Audrey Flack. *Lady Madonna*. Gift of Martin J. Zimet.

Untitled. n.d.
Pencil.
9 x 4⅞. 72.109.

Untitled. n.d.
Pencil.
11½ x 18⅛. 72.110.

Untitled. n.d.
Pencil.
10¼ x 8¼. 72.111.

Untitled. n.d.
Pencil.
11 x 8½. 72.113.

Untitled. n.d.
Pencil.
11 x 8½. 72.114.

Untitled. n.d.
Crayon.
11 x 8½. 72.115.

Untitled. n.d.
Pencil, ink and gouache.
12¾ x 9½. 72.117.

Daugherty, James. b. 1890.
Back of a Nude. (1916-17.)
Charcoal.
15 x 7¼ (sight).
Purchase. 72.29.

Davies, Arthur B. 1862-1928.
Day of Good Fortune. (1920.)
Oil on canvas.
18 x 30.
Gift of Mr and Mrs. Arthur G. Altschul. 71.228.

de Martelly, John S. b. 1903.
Looking at the Sunshine. n.d.
Lithograph.
10¼ x 12¾ (composition); 12 x 16 (sheet).
Gift of Arthur G. Altschul. 72.79.

Old Man Towne Bought a New Scythe. n.d.
Lithograph.
8¾ x 11¾ (composition); 11⅞ x 16 (sheet).
Gift of Arthur G. Altschul. 72.80.

Desport, Alphonse. 1830-1905.
Indians. n.d.
Oil on canvas.
35 x 49.
Gift of Miss Juliette M. Desporte, daughter of the artist, Alphonse Desport. 72.56.

Diebenkorn, Richard. b. 1922.
Number 17. 1964.
Etching and drypoint.
12⅜ x 8¾ (plate); 18⅛ x 14 ⅝ (sheet).
Purchase. 72.118.

Number 26. 1964.
Drypoint and etching.
10¾ x 8⅜ (plate); 17¾ x 15 (sheet).
Purchase. 72.119.

Ocean Park Number 43. 1971.
Oil on canvas.
93 x 81.
Anonymous gift. 72.6.

Dine, Jim. b. 1935.
Long Island Landscape. 1963.
Oil and collage on canvas.
96 x 162½.
Gift of Patsy and Myron Orlofsky in memory of Esther and Sam Orlofsky. 71.238.

Feininger, Lyonel. 1871-1956.
Daasdorf. (1918.)
Woodcut.
13 x 17¾ (block); 18⅛ x 22 (sheet).
Purchase. 72.5.

Ferrer, Rafael. b. 1933.
Neon Corner. n.d.
Fluorescent light.
84½ x 12 x 12.
Gift of Dr. and Mrs. Paul Todd Makler. 71.215.

Flack, Audrey. b. 1931.
Lady Madonna. 1972.
Oil on canvas.
78 x 69.
Gift of Martin J. Zimet. 72.42.

Flavin, Dan. b. 1933.
Untitled. (1966.)
Fluorescent light.
96 x 21 x 3½.
Gift of Howard and Jean Lipman. 71.214.

Fleischner, Richard. b. 1944.
Walking Figure. (1970.)
Bronze, silver and copper.
7¼ x 12½ x 1¾.
Anonymous gift. 71.188.

Frankenthaler, Helen. b. 1928.
Persian Garden. 1965-66.
Lithograph.
20½ x 14½ (composition); 25⅞ x 19⅝ (sheet).
Promised gift of Mr. and Mrs. Stanley Lee Helfgott. 1.72.

Frazier, LeRoy Dyyon. b. 1946.
A Hard Rain is Gonna Fall. 1971.
Synthetic polymer on canvas.
4 panels, 30 x 24 each.
Gift of The Hament Corporation. 72.14.

Gifford, Sanford Robinson. 1823-1880.
Long Branch Beach. 1867.
Oil on canvas.
9 x 19½.
Gift of Dr. Allan Roos and Mrs. B. Mathieu Roos. 71.259.

Sandy Hook. 1865.
Oil on canvas.
8⅞ x 19½.
Gift of Dr. Allan Roos and Mrs. B. Mathieu Roos. 71.258.

Gorchov, Ron. b. 1930.
Suleyman. 1962.
Oil on canvas.
70 x 50.
Gift of S. Herman Klarsfeld. 71.204.

Gottlieb, Adolph. b. 1903.
Expanding. 1967.
Silkscreen.
24⅛ x 18⅜ (composition); 25 x 19 (sheet).
Gift of Paul J. Schupf. 71.246.

Grant, Gordon. 1875-1962.
East Main Street. (1946.)
Lithograph.
9 x 12 (composition); 11⅞ x 15⅞ (sheet).
Purchase. 72.33.

Andy Warhol, *Before and After, 3*. Gift of Charles Simon (and purchase).

Grieger, Scott. b. 1946.
Impersonations. 1970.
Set of 15 photographs.
each 7½ x 10¼.
Gift of Marcia Tucker. 71.203.

Haas, Richard. b. 1936.
91-97 Nassau Street. 1971.
Drypoint.
30⅞ x 15¾ (plate); 38¼ x 21 5/16 (sheet).
Purchase. 72.39.

Hartley, Marsden. 1877-1943.
Waxenstein. 1933.
Lithograph.
12½ x 10⅛ (composition); 15⅞ x 11½ (sheet).
Purchase. 72.62.

Hawthorne, Charles. 1872-1930.
The Shipwright. (1915.)
Oil on canvas.
32¼ x 30¼.
Gift of Mr. and Mrs. Raymond J. Horowitz. 71.239.

Johns, Jasper. b. 1930.
First Etchings. 1967.
Portfolio of 6 etchings and photo-engravings plus title and colophon pages. with cover of wood and ale can.
25 x 20 (approximate sheet size); 28⅛ x 22 1/16 (cover).
Gift of Mr. and Mrs. Stanley Lee Helfgott. 71.236 A-H.

White Target. (1957).
Oil and wax on canvas.
30 x 30.
Purchase. 71.211.

Kamahira, Ben. b. 1925.
Nude. (1970.)
Lithograph.
23 x 18 (composition); 29⅞ x 22⅜ (sheet).
Gift of the Forum Gallery. 72.54.

Kaplan, Jerome. b. 1920.
Toward Wynnewood: ca. 1927. 1969.
Etching.
8¾ x 11¾ (plate); 13⅝ x 17 sheet).
Gift of the artist. 72.57.

Katz, Alex. b. 1927.
Homage to Frank O'Hara: William Dunas. (1972.)
Lithograph.
33¼ x 25⅜ (composition and sheet).
Purchase. 72.60.

Kipniss, Robert. b. 1931.
Three drypoints.
Gift of the Dain Gallery.

Untitled. (1969.)
10¾ x 9¾ (plate); 15¼ x 12 (sheet).
71.222.

Untitled. (1969.)
7¾ x 10¾ (plate); 12 x 15 (sheet).
71.223.

Untitled. (1969.)
11¾ x 9¾ (plate); 15½ x 11¾ (sheet).
71.224.

Klabunde, Charles. b. 1935.
The I Ching. 1971.
Etching.
23⅞ x 17⅞ (plate); 28⅜ x 21⅞ (sheet).
Gift of Paul J. Schupf. 71.232.

Kuhn, Walt. 1877-1949.
Cliff. (1909-10.)
Oil on canvas.
20½ x 24.
Gift of Susan and David Workman. 71.244.

Edith. c. 1925.
Lithograph.
15 x 11⅜ (composition); 19¾ x 12¾ (sheet).
Purchase. 72.61.

Talisman Roses. 1935.
Oil on canvas.
30 x 25.
Gift of Susan and David Workman. 71.245.

Kulicke, Robert. b. 1927.
Untitled. 1971.
Etching.
5 1/16 x 4¾ (plate); 6 x 5½ (sheet).
Gift of The Friends of the Hofstra Museum of Fine Arts. 71.196.

William Zorach, *Torso of a Girl.* Gift of Mrs. Maurice Blin.

La Noue, Terence. b. 1941.
Terre Haute. (1972.)
Latex, wood, cloth, rubber and tobacco.
101 x 100½ (irregular).
Gift of Mr. and Mrs. Joel S. Ehrenkranz. 72.81.

Levinson, Mon. b. 1926.
Untitled. 1965.
Silkscreen.
32 x 31⅞ (composition); 35 x 35¹⁄₁₆ (sheet).
Gift of the Kornblee Gallery. 71.256.

Lewis, Martin. 1888-1962.
Wet Saturday. (1929.)
Etching.
9¾ x 10¼ (plate); 13 x 15½ (sheet).
Purchase. 72.44.

LeWitt, Sol. b. 1928.
Sixteen Lithographs in Black and White. (1971.)
Portfolio of 16 lithographs.
23 x 23 each (composition and sheet).
Gift of Paul J. Schupf. 71.251.

Sixteen Lithographs in Color. (1971.)
Portfolio of 16 lithographs.
23 x 23 each (composition and sheet).
Gift of Paul J. Schupf. 71.260.

Lichtenstein, Roy. b. 1923.
Rouen Cathedral. 1969.
Lithograph.
41½ x 26 (composition); 48½ x 32⅛ (sheet).
Gift of Mrs. Douglas Auchincloss. 71.233.

Lindquist, Evan. b. 1936.
Superego. 1970.
Engraving.
13 x 13 (plate); 17½ x 17⅞ (sheet).
Gift of the artist. 71.200.

Thought. 1970.
Engraving.
11¾ x 11¾ (plate); 16½ x 17 (sheet).
Gift of the artist. 71.201.

Longo, Vincent. b. 1923.
Four. 1971.
Etching.
17⅝ x 17⅝ (plate); 24⅛ x 19¾ (sheet).
Purchase. 72.43.

Loring, John. b. 1939.
Window (A). 1971.
Silkscreen.
23 x 21 (composition); 40 x 25⅝ (sheet).
Purchase. 72.35.

Window (B). 1971.
Silkscreen.
23 x 21 (composition); 40 x 25⅝ (sheet).
Purchase. 72.36.

Window (C). 1971.
Silkscreen.
23 x 21 (composition); 40 x 25⅝ (sheet).
Purchase. 72.37.

Window (D). 1971.
Silkscreen.
23 x 21 (composition); 40 x 25⅝ (sheet).
Purchase. 72.38.

Lozowick, Louis. b. 1892.
Doorway into Street. 1929.
Lithograph.
13⅞ x 6⅞ (composition); 20 x 14¼ (sheet).
Gift of the Dain Gallery. 72.52.

Minneapolis. 1925.
Lithograph.
11⅝ x 9 (composition); 15⅞ x 11 (sheet).
Gift of the Dain Gallery. 72.51.

Still Life Number 2. 1929.
Lithograph.
10¼ x 13⅛ (composition); 13⅞ x 17½ (sheet).
Purchase. 72.45.

MacIver, Loren. b. 1909.
Votive Table. (1940).
Oil on canvas.
28¼ x 32.
Gift of Mr. and Mrs. Jules Reiner. 71.234.

Mangold, Robert. b. 1937.
Manila Neutral Area. 1965-66.
Oil and lacquer on composition board.
2 panels, total size 96 x 96.
Gift of Philip Johnson. 72.41.

Mauzey, Merritt. b. 1897.
The Lagow Place. (1940.)
Lithograph.
10 x 13¾ (composition); 12½ x 17 (sheet).
Purchase. 72.64.

My Brother's Keeper. (1942.)
Lithograph.
10⅛ x 11⅝ (composition); 12½ x 14 (sheet).
Purchase. 72.65.

Neighbors. (1941.)
Lithograph.
10⅝ x 17 (composition); 12¾ x 19½ (sheet).
Purchase. 72.66.

Stormy Weather. (1942.)
Lithograph.
11¾ x 13¾ (composition); 13¾ x 16 (sheet).
Purchase. 72.67.

Trip to the Gin. (1950.)
Lithograph.
11¾ x 15¾ (composition); 13⅝ x 18 (sheet).
Purchase. 72.68.

Mazur, Michael. b. 1935.
Untitled. 1965.
Charcoal.
19½ x 25.
Gift of Paul J. Schupf. 71.247.

Miller, Kenneth Hayes. 1876-1952.
Study for "Box Party." (1936.)
Pencil.
6½ x 5¼ (sight).
Gift of Joseph H. Hirshhorn. 71.240.

Moholy-Nagy, Laszlo. 1895-1946.
Untitled. 1946.
Oil on plastic.
8⅜ x 17⅞.
Gift of Mr. and Mrs. Marcel Breuer. 71.209.

Morley, Malcolm. b. 1931.
Untitled. (1965.)
Silkscreen.
38 x 27 (composition); 45⅞ x 34⅞ (sheet).
Gift of the Kornblee Gallery. 71.257.

Moses, Ed. b. 1926.
Untitled. (1968.)

Lithograph.
14 x 16½ (composition); 14½ x 17 (sheet).
Purchase. 71.212

Untitled. (1968.)
Lithograph.
12¾ x 16 (composition); 13¼ x 16½ (sheet).
Purchase. 71.213.

Müller, Jan. 1922-1958.
The Temptation of St. Anthony. (1957).
Oil on canvas.
79 x 120¾.
Purchase. 72.30.

Nice, Donald. b. 1932.
Sneaker. (1972.)
Lithograph.
24⅛ x 41¾ (composition and sheet).
Purchase. 72.47.

Oldenburg, Claes. b. 1929.
Ice Bag — Scale C. 1971.
Steel, nylon, fiberglas, lacquer and motor.
138 x 160 diameter.
Gift of the Howard and Jean Lipman Foundation, Inc. (and purchase). 72.4.

Omwake, William. b. 1946.
Zax Zealot. 1971.
Synthetic polymer on canvas.
72 x 66.
Gift of Benjamin D. Bernstein. 72.48.

Ortman, George. b. 1926.
Eve II. (1962.)
Oil on canvas on masonite.
48 x 48.
Gift of Arthur A. Cohen and Elaine Lustig Cohen. 72.82.

Palmore, Tommy Dale. b. 1944.
Good Evening Mr. Smallweiner, Sr. (1971.)
Synthetic polymer on canvas.
48 x 60.
Gift of Benjamin D. Bernstein. 72.8.

Pearlstein, Philip. b. 1924.
Six Lithographs Drawn from Life, 1970. 1970.
Portfolio of 6 lithographs.
30 x 22 each (composition and sheet).
Gift of Paul J. Schupf. 71.250.

Lyonel Feininger. *Daasdorf.* woodcut.

Porter, Fairfield. b. 1907.
Green Girl. (1971.)
Lithograph.
32⅜ x 24⅜ (composition and sheet).
Gift of Brooke Alexander. 71.198.

Sixth Avenue II. (1971.)
Lithograph.
23¾ x 30⅝ (composition and sheet).
Gift of Brooke Alexander. 71.199.

Povlich, Robert. b. 1937.
Stuka. 1971.
Oil on canvas.
76 x 72.
Gift of Mr. and Mrs. Rudolph B. Schulhof. 72.31.

Prendergast, Maurice. 1859-1924.
Under the Trees (Number 2). c. 1914.
Oil on canvas.
19 x 24.
Gift of Mr. and Mrs. Arthur G. Altschul. 71.229.

Price, Kenneth. b. 1935.
Acrobatic Frog Cup. 1968.
Lithograph.
23 x 30¼ (composition and sheet).
Purchase. 72.40.

Rauschenberg, Robert. b. 1925.
Untitled. (1958.)
Pencil and watercolor.
24¼ x 36⅛.
Gift of Mr. and Mrs. B. H. Friedman. 72.2.

Yoicks. (1953.)
Oil and collage on canvas.
96 x 72.
Gift of the artist. 71.210.

Ray, Man. b. 1890.
Revolving Doors. 1926.
Portfolio of 10 silkscreens.
22⅛ x 14⅞ each (composition and sheet).
Purchase. 72.84.

Rosenquist, James. b. 1933.
Cold Spagetti Postcard. 1968.
Lithograph.
4⅜ x 6⅜₁₆ (composition); 19¾ x 24⅞₁₆ (sheet).
Gift of Mr. and Mrs. Stanley Lee Helfgott. 71.235.

May Wilson, *Pig Pen*. Gift of Andrew Hudson.

Horse Blinders. 1968.
Silkscreen.
28 x 39⅞ (composition and sheet).
Gift of Dr. Joseph Singer. 72.1.

Säyen, H. Lyman. died 1918.
Valley Falls II. c. 1915.
Oil on canvas.
25 x 30.
Gift of the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. 71.218.

Schutz, Anton. b. 1894.
Brooklyn Bridge. n.d.
Etching.
13¾ x 9¾ (plate); 17½ x 12⅛ (sheet).
Gift of Mr. and Mrs. Harry L. Osterweis. 72.10.

Washington Bridge. n.d.
Etching.
13¾ x 9¾ (plate); 16⅝ x 12 (sheet).
Gift of Mr. and Mrs. Harry L. Osterweis. 72.9.

Schwartz, Manfred. 1909-1970.
Sombre Planet. (1969.)
Oil on canvas.
80 x 49½.
Gift of Paul Waldo Schwartz. 71.189.

Shapiro, Joel. b. 1941.
Untitled. 1970.
Etching.
17⅝ x 35 (plate); 26½ x 40⅛ (sheet).
Gift of the Paula Cooper Gallery. 71.197.

Shedletsky, Stuart.
Untitled. 1971.
Synthetic polymer on canvas.
66¼ x 102¼.
Gift of The Pace Gallery. 72.59.

Shinn, Everett. 1876-1953.
Under the Elevated. n.d.
Pastel and charcoal.
21¼ x 27 (sight).
Gift of Mr. and Mrs. Arthur G. Altschul. 71.230.

Sillman, Si. b. 1924.
Within Number 2. 1971.
Silkscreen.
20 x 20$\frac{1}{16}$ (composition); 21⅞ x 21$\frac{13}{16}$ (sheet).
Gift of C & D Editions. 72.27.

Snider, Jenny. b. 1944.
Small Painting. 1971.
Oil on canvas.
18 x 24.
Gift of Charles and Anita Blatt. 72.15.

Squeri, Robert. b. 1923.
Castilian Field. (1966.)
Silkscreen.
24 x 15¾ (composition); 28¾ x 22 (sheet).
Gift of the artist. 71.217.

Sunnett. (1967).
Silkscreen.
14 x 20 (composition); 19 x 24⅞ (sheet).
Gift of the artist. 71.216.

Stanley, Robert. b. 1932.
Large Slide Viewer. 1967-68.
Wood, metal, plexiglas, fluorescent light and ink.
Viewer is 61 x 41½ x 79. There are 10 slides as follows: 4 are 25 x 36, 4 are 25 x 25, 1 is 21 x 36 and 1 is 37 x 31.
Gift of Kimiko and John Powers. 71.248.

Steir, Pat. b. 1938.
The Way to New Jersey. (1971.)
Oil on canvas.
77¾ x 108.
Gift of Philip Morris Incorporated. 72.16.

Stewart, John. b. 1945.
Silver Storm. 1970.
Lithograph.
14½ x 19½ (composition); 18½ x 24½ (sheet).
Gift of C & D Editions. 72.26.

System I Fire. 1971.
Lithograph.
21⅞ x 17¾ (composition and sheet).
Gift of C & D Editions. 72.25.

Szekessy, Curt.
Herald Square, New York. n.d.
Etching.
8 x 10⅞ (plate); 14 x 16½ (sheet).
Gift of Mr. and Mrs. Harry L. Osterweis. 72.11.

Tanner, Henry O. 1859-1937.
Night Scene at Fez, Morocco. n.d.
Oil on wood panel.
12½ x 16½.
Gift of Morton Ostow. 71.241.

Thayer, Gerald. 1883-1939.
6 gouaches. Gift of Mr. and Mrs. G. Macculloch Miller.
Blackbird. 1899.
14 x 10 (sight). 71.192.

Blue Jay. 1895-96.
6 x 12¾ (sight). 71.190.

Dove. 1898-99.
10¼ x 6 (sight). 71.194.

European Flamingo's Head. 1901.
7¼ x 10. (sight). 71.191.

Snipe. c. 1895-1901.
12½ x 4½ (sight). 71.193.

Starling with Beetles. 1900.
12 x 7 (sight). 71.195.

Thiebaud, Wayne. b. 1920.
Triangle Thins. 1971.
Etching.
21¾ x 17½ (plate); 29¾ x 21⅞ (sheet).
Purchase. 72.46.

Thomas, Alma W. b. 1894.
Mars Dust. 1972.
Synthetic polymer on canvas.
69 x 57.
Gift of The Hament Corporation. 72.58.

Treiman, Joyce. b. 1922.
Anomie. (1969-70.)
Oil on canvas.
70 x 70.
Anonymous gift. 71.227.

Ungerer, Tomi. b. 1931.
Untitled. n.d.
Ink.
18 x 23⅜.
Gift of Jean Lipman. 72.49.

Van Everen, Jay. 1875-1947.
Untitled. n.d.
Tile.
13¾ x 19¾.
Gift of Mr. and Mrs. Henry M. Reed. 71.249.

Untitled (Clock Tower). n.d.
Oil on cardboard.
26 x 20½.
Gift of Mr. and Mrs. Henry M. Reed. 71.263.

Villa, Carlos. b. 1936.
My Roots. (1970-71.)
Synthetic polymer and feathers on canvas.
89 x 92.
Neysa McMein Purchase Award. 72.21.

Warhol, Andy. b. 1925.
Before and After, 3. (1962.)
Synthetic polymer on canvas.
74 x 100.
Gift of Charles Simon (and purchase). 71 226.

Waugh, Frederick. 1861-1940.
Crimson Dawn. n.d.
Oil on composition board.
23 x 28.
Gift of Morton Ostow. 71.242.

Welliver, Neil. b. 1929.
Girl with Striped Washcloth. (1971.)
Oil on canvas.
60 x 60.
Gift of Charles Simon. 72.17.

Wells, Charles. b. 1935.
Alban Berg. n d.
Etching.
17⅜ x 14¾ (plate); 24 1/16 x 21 13/16 (sheet).
Gift of Harlan Givelber. 72.22.

Wilson, May. b. 1905.
Pig Pen. (1967.)
Wood and cloth assemblage.
26 x 13½ x 16.
Gift of Andrew Hudson. 72.3.

Wood, Grant. 1892-1942.
Fertility. (1939.)
Lithograph.
8⅞ x 11⅞ (composition); 11¾ x 15¾ (sheet).
Purchase. 72.34.

5 lithographs. Gift of Arthur G. Altschul.

Honorary Degree. (1939.)
11¾ x 6⅞ (composition); 16 x 11¾ (sheet). 72.74.

January. 1938.
9 x 11⅞ (composition); 12 x 16 (sheet). 72.75.

July Fifteenth. (1939.)
9 x 11⅞ (composition); 12 x 16 (sheet). 72.76.

Seed Time and Harvest. 1937.
7⅜ x 12 (composition); 12 x 16 (sheet). 72.77.

Tree Planting Group. 1937.
8⅜ x 10⅞ (composition); 11¾ x 16 (sheet). 72.78.

Zorach, William. 1887-1966.
The Roof Playground. 1917.
Oil on canvas.
29 x 23¾.
Gift of Mr. and Mrs. Arthur G. Altschul. 71 231.

Torso of a Girl. 1927.
Bronze.
20 x 6½ x 5; base is 5 x 5 x 5.
Gift of Mrs. Maurice Blin. 71.243.

Woods in Autumn. (1913.)
Oil on canvas.
29 x 23¾.
Anonymous gift. 71.221.

Zox, Larry. b. 1936.
Portfolio of Six Silkscreens. (1968.)
Portfolio of 6 silkscreens.
25¾ x 23 each (composition and sheet).
Gift of the Kornblee Gallery. 71.252.

Violet Rotation. (1965-66.)
Silkscreen.
17 x 21 (composition); 26 x 29 (sheet).
Gift of the Kornblee Gallery. 71.253.

September 7, 1972

To the Board of Trustees of Whitney Museum of American Art

In our opinion, the accompanying balance sheet and the related statements of income and expenses of the operating fund and changes in fund balances present fairly the financial position of the Whitney Museum of American Art at June 30, 1972 and 1971 and the income and expenses of the operating fund and the changes in fund balances for the years then ended, in conformity with generally accepted accounting principles consistently applied. Our examinations of these statements were made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances. It was impracticable for us to extend our examination of contributions received from the general public beyond accounting for amounts so recorded.

Price Waterhouse & Co.

Whitney Museum of American Art
Exhibit A
Balance Sheet
(Note 1)

Assets	June 30, 1972	June 30, 1971
General Fund:		
Cash	$ 56,566	$ 83,845
Pledges receivable (Note 3)	25,495	54,031
Interest and dividends receivable	111,953	46,312
Accounts receivable, less allowance for doubtful accounts of $997, 1972 and $6,083, 1971	30,340	16,854
Contributed work of art, held for sale (Note 4)	150,000	150,000
Investments, at cost (quoted market value 1972, $11,537,000; 1971, $9,725,000)	8,776,655	6,971,392
Inventory of publications, at lower of identified cost or market	78,238	100,079
Prepaid expenses and other current assets	56,000	23,001
	9,285,247	7,445,514
Restricted and Special Funds:		
Cash (Note 6)	57,186	42,863
Pledges receivable (Note 3)	110,301	70,635
Interest and dividends receivable	4,787	4,526
Investments, at cost (quoted market value 1972, $492,000; 1971, $401,000) (Note 6)	425,874	392,036
Due from general fund (Note 6)	144,515	101,646
	742,663	611,706
Building Fund:		
Land, at cost	1,848,000	1,848,000
Building and improvements, at cost, less accumulated depreciation 1972, $512,748; 1971, $427,252	3,762,052	3,847,548
	5,610,052	5,695,548
	$15,637,962	$13,752,768

Whitney Museum of American Art

Exhibit B

Statement of Income and Expenses of the Operating Fund

Liabilities and fund balances	June 30, 1972	June 30, 1971
General Fund:		
Note payable (Note 5)	$ 50,000	$ 100,000
Accrued interest (Note 5)	22,707	39,999
Accounts payable and accrued expenses	310,136	67,415
Due to restricted and special funds	144,515	101,646
General fund balance (Exhibit C)	8,757,889	7,136,454
	9,285,247	7,445,514
Restricted and Special Funds:		
Accounts payable and accrued expenses	30,114	89
Restricted and special funds balance (Exhibit C)	712,549	611,617
	742,663	611,706
Building Fund:		
Building fund balance (Exhibit C)	5,610,052	5,695,548
	$15,637,962	$13,752,768

Operating income:	For the year ended June 30, 1972	1971
Dividends and interest	$ 291,346	$ 268,345
Admissions	297,450	299,782
Memberships—Friends of the Whitney Museum and corporate	177,250	155,550
Sales of publications	187,721	219,087
Restaurant sales	74,523	70,093
Contributions to operations (Note 1)	87,991	114,311
Traveling exhibition fees	15,375	51,925
Other fees and royalties	14,336	21,621
Special events	32,996	20,702
Sale of works of art	16,200	21,171
Student registration fees (Note 2)	9,200	5,660*
Other income	15,782	8,603
Transfer from restricted and special funds of income for designated operating purposes (Exhibit C) (Notes 1 and 2)	393,235	262,583*
	1,613,405	1,519,433
Operating expenses:		
Building maintenance and security	307,709	250,332
General administration	445,150	413,796
Retirement and employee benefit payment (Note 6)	95,923	76,770
Exhibitions and film program	559,014	461,139
Maintenance and insuring of permanent collection	109,042	134,076
Library services	19,826	17,871
Furniture and fixtures	10,376	8,271
Restaurant operations	89,313	87,962
Education program (Note 2)	113,541	93,756*
Cost of publications sold or written off	134,184	194,010
Special events	29,581	17,653
	1,913,659	1,755,636
Excess of operating expenses over operating income (charged against general fund — Exhibit C) (Note 1)	$ 300,254	$ 236,203

*Restated for comparative purposes (Note 2).

Whitney Museum of American Art

Exhibit C

Statement of Changes in Fund Balances

(Note 1)

	For the year ended June 30,					
	1972			1971		
	General fund	Restricted and special funds	Building fund	General fund	Restricted and special funds	Building fund
Balances, beginning of year	$7,136,454	$611,617	$5,695,548	$7,421,207	$575,170	$5,781,044
Add:						
Contributions and grants (Note 1)	202,343	500,336		145,076	350,242	
Gain on sale of securities	1,767,818	8,837				
Sales of works of art	27,240					
Proceeds from insurance company for damaged painting		49,500				
Commission on works of art sold through the museum		26,836			251	
Restricted income from investments		18,510			15,573	
Funding of pension plan (Note 6)		25,400			29,743	
Total revenues	1,997,401	629,419		145,076	395,809	
Less:						
Purchases of works of art	72,170	123,958		11,187	81,051	
Expenses for designated purposes		11,294			6,180	
Net loss on sale of securities				176,397	9,548	
Interest on notes	3,542			6,042		
Excess of expenses over income of operating fund (Exhibit B) (Note 1)	300,254			236,203		
Depreciation of building and improvements, at 50 years straight line			85,496			85,496
Total expenditures	375,966	135,252	85,496	429,829	96,779	85,496
Interfund transfers:						
To operating fund for designated operating purposes (Exhibit B) (Notes 1 and 2)		(393,235)			(262,583)*	
Net change in fund balances	1,621,435	100,932	(85,496)	(284,753)	36,447	(85,496)
Balances, end of year	$8,757,889	$712,549	$5,610,052	$7,136,454	$611,617	$5,695,548

*Restated for comparative purposes (Note 2).

Whitney Museum of American Art

Notes to Financial Statements

June 30, 1972 and 1971

Note 1:

In accordance with policies generally followed by museums, works of art and library have been excluded from the balance sheet.

The museum's general fund is unrestricted. The policy of the museum is to include all unrestricted contributions and grants in revenues of the general fund. Contributions specifically designated by the donor for operations are recorded as income in the operating fund. Contributions and grants restricted for more specific uses are added to restricted and special funds when received and transferred to the operating fund income when used if such funds are specifically designated for operating purposes.

Realized gains and losses on security transactions are included in revenues of the general fund and are also included in the revenues of the restricted and special funds and are shown on the statement of changes in fund balances. Purchases of works of art are charged to the general or restricted and special funds depending on the source of the funds used for such purposes.

At the end of each fiscal year, the excess of expenses over income of the operating fund is charged against the general fund.

Note 2:

During the year ended June 30, 1972 the museum decided to reflect contributions for its education program (to the extent they are used), income from student registration fees and expenses related to the education program in the statement of income and expenses of the operating fund. In the past, these items have been reflected in the statement of changes in fund balances under restricted and special funds. The appropriate accounts in the accompanying June 30, 1971 financial statements have been reclassified for comparative purposes. During 1972 and 1971 the amounts transferred to the operating fund from the restricted and special funds for the education program were equal to the expenses of the program net of the income received from student registration fees. Accordingly, there was no effect on excess of operating expenses over operating income.

Note 3:

Pledges receivable at June 30, 1972, according to the terms of such pledges, are expected to be paid as follows:

Fiscal year ending June 30	General fund	Restricted and special funds
1973	$ 9,995	$ 55,805
1974	10,500	46,641
1975	5,000	7,855
	$25,495	$110,301

Note 4:

The contributed work of art held for sale consists of a painting whose value has been appraised at $150,000 by independent art appraisers. An art dealer has been commissioned by the museum to sell the painting for a price not less than the appraised value.

Note 5:

The $50,000 note payable at June 30, 1972 is a demand note dated July 1, 1963 (renewed May 29, 1969) bearing interest at 5% per annum.

Note 6:

The museum has a noncontributory pension plan covering substantially all of its employees. Although it is not required under the plan to do so, the museum has established a separate pension fund (as part of its restricted and special funds) into which it plans to deposit annually an amount equal to current service cost and prior service cost (amortized over thirty years). Such funds are being invested and will be used to pay pensions when they become due. At June 30, 1972, the pension fund totalled $56,233, consisting of contributions for the period since the inception of the plan on February 1, 1970 through June 30, 1972, and comprised the following:

Cash	$ 2,251
Investment, at cost, which approximates market value	50,635
Accrued interest on investments	129
Due from general fund for accrued pension expense for the fiscal year 1972	3,218
	$56,233

In addition to the above, $87,310 in funds of a predecessor pension plan, which will be used to pay a portion of pension benefits of the present plan, is maintained in a separate trust.

Current service costs and prior service costs are presently based upon an actuarial valuation as of January 1, 1969 (the original and only valuation completed to date). The pension plan's actuary has estimated that the vested benefits at June 30, 1972 exceed the value of assets of the pension fund and of the trust referred to in the preceding paragraph by approximately $30,000.

The total pension expense for the year, included in retirement and employee benefits, is $33,091, which consisted of contributions to the plan of $25,400 and direct payment of $7,691 to retired employees who are not covered by any pension plan.

Note 7:

At June 30, 1972 and for the year then ended, the restricted and special fund balances and the amounts transferred into the operating fund consisted of the following:

	Restricted and Special funds at June 30,	
	1972	1971
Endowment funds	$338,483	$325,707
Funds restricted for purchases of works of art	91,513	31,958
Funds specified for operating purposes	226,320	224,209
Pension fund	56,233	29,743
Total restricted and special fund balance	$712,549	$611,617

	Transfers to operating fund from restricted and special funds specified for operating purposes during the year ended June 30,	
	1972	1971
Exhibitions	$163,095	$127,908
Education program	104,341	88,096
Other operating expenses	115,357	37,731
Publications	10,442	8,848
Total amount transferred to operating fund	$393,235	$262,583

Whitney Museum of American Art

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as of June 30, 1972

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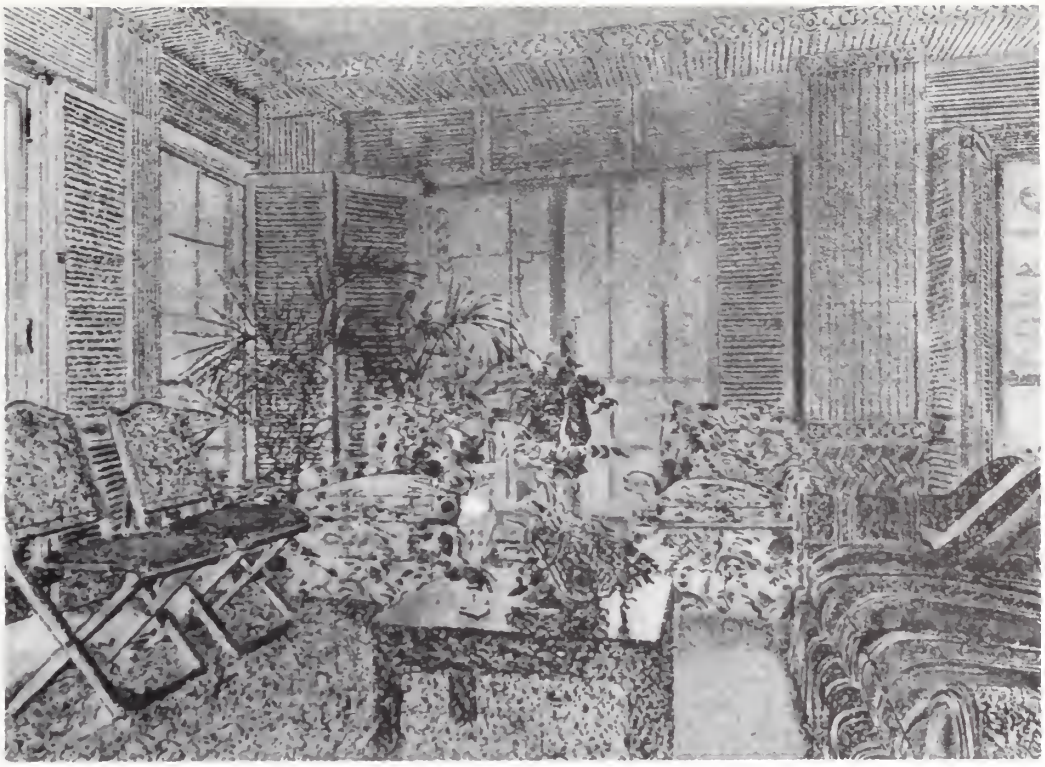

Richard Artschwager, *The Bush*. Gift of Virginia F. and William R. Salomon.

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